

THE RICHARD B. FISHER CENTER FOR THE
PERFORMING ARTS AT BARD COLLEGE



Antonín Dvořák's

DIMITRIJ

July 28 – August 6, 2017

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Puccini and His World," drew its inspiration from Italian music and culture. The 2017 festival is devoted to the life and work of Fryderyk Chopin.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

About Bard College

Bard College is a four-year residential college of the liberal arts and sciences with a 157-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.

The Richard B. Fisher Center for the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Bob Bursey

presents

DIMITRIJ

By Antonín Dvořák

Libretto by Marie Červinková-Riegrová

Director Anne Bogart '74

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Set Design David Zinn

Costume Design Constance Hoffman

Lighting Design Brian H. Scott

Movement Director Barney O'Hanlon

Hair and Makeup Design J. Jared Janas and David Bova

Language Coach and Dramaturg Véronique Firkusny

Sung in Czech, with English supertitles

Sosnoff Theater

July 28 and August 4 at 7:30 pm

July 30, August 2 and 6 at 2 pm

Running time for the performance is approximately three hours and 45 minutes, including two 20-minute intermissions.

Special support for this program is provided by Emily H. Fisher and John Alexander.

The 2017 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Cast

Dimitrij	Clay Hilley
Marina	Melissa Citro
Xenia	Olga Tolkmitt
Marfa	Nora Sourouzian
Basmanov	Joseph Barron
Shuisky	Levi Hernandez
Jov	Peixin Chen
Neborsky	Roosevelt Credit*
Bucinsky	Thomas McCargar*

*Member of the Bard SummerScape Chorus

Chorus

Soprano

Wendy Baker, Margaret Dudley,
Jennifer Gliere, Laura Green, Sarah Griffiths,
Manami Hattori, Marie Mascari, Amy Miller,
Caroline Miller, Ellen Taylor Sisson,
Elizabeth Smith, Martha Sullivan

Alto

Sarah Bleasdale, Katharine Emory,
Agueda Fernandez, B. J. Fredricks,
Jessica Kimple, Mary Marathe,
Martha Mechalakos, Guadalupe Peraza,
Heather Petrie, Elizabeth Picker,
AnnMarie Sandy, Abigail Wright

Tenor

Mark Donato, Sean Fallen, Alex Guerrero,
John Howell, Chad Kranak,
Eric William Lamp, Mukund Marathe,
Nathan Siler, Michael Steinberger,
Christopher Preston Thompson,
Tommy Wazelle, Jason Weisinger

Bass

Blake Burroughs, Roosevelt Credit,
David Flight, Paul Holmes, Daniel Hoy,
Steven Hrycelak, Dominic Inferrera,
Andrew Martens, Thomas McCargar,
Michael Riley, Aaron Theno, Peter Van Derick

Child Supernumeraries

Lucius Bell, Sophia Canta, Emily Roca,
Gavin Roca, Eliana Shaham

Chorus Master James Bagwell

Principal Music Coach David Sytkowski

Assistant Conductor Zachary Schwartzman

Assistant Director Amanda Consol

Producer Nunally Kersh

Vocal Casting Susana Meyer

Stage Manager Lynn Krynicki

Assistant Stage Manager Kristy Matero

Assistant Stage Manager Michelle Elias

Assistant Set Designer Meredith Ries

Assistant Costume Designer Ilana Breitman

Language Coach Véronique Firkusny

Choral Contractor Nancy Wertsch

Supertitles Timothy Cheek

Supertitle Operator Lisa Jablow

Additional Dramaturgy Gideon Lester

Scenery constructed by Global Scenic
Services, Bridgeport, Connecticut

Large props built by Czinkota Studios,
Gardiner, New York

Costumes built by Arel Studio, New York City

Lighting provided by 4Wall Entertainment

Synopsis

Act 1

After the death of Tsar Boris Godunov, Russia is in turmoil—who will be the next tsar? Boris's children, Fyodor and Xenia, are next in line for the throne, but the one who proclaims himself to be Dimitrij, the son of Boris's predecessor, Ivan the Terrible, has arrived at the gates of Moscow, claiming his right to rule. The return of Dimitrij, long thought to have died in childhood, generates great excitement among the Russian people, who are prepared to accept him, provided that the tsarina Marfa, widow of Ivan, recognizes him as her son. The crowd follows Basmanov, a Dimitrij supporter, to open the gates of Moscow. Xenia, Boris's daughter, fleeing for her life, takes refuge with Shuisky, who sides with the Godunovs. Dimitrij has traveled to Moscow with his wife Marina, a Polish noblewoman, and her entourage. Marfa, moved by Dimitrij's noble character as well as by her desire to avenge her dead son, publicly recognizes him, even though she knows in her heart he is not who he claims to be. Dimitrij's ascent to the throne is assured, and all rejoice and proclaim him tsar.

Act 2

As the coronation celebration gets underway in the Kremlin, Dimitrij confronts his wife about wearing a Polish gown for the procession, and tells her she must now become Russian in all things, including dress. Marina says she will never become a Russian, and is proud of her Polish heritage. Marina leaves to join her Polish compatriots at the celebration, where a confrontation erupts between the Poles and the Russians. A skirmish is only prevented when Dimitrij appears, threatening to punish anyone who disturbs the peace. Dimitrij seeks the solitude of the tomb where Tsars Ivan and Boris are buried. Xenia rushes in, trying to escape a group of drunken Poles, who are chasing her. Without disclosing his identity, Dimitrij saves Xenia from their attempts to molest her. Dimitrij lingers after Xenia has gone, and hears approaching voices. He hides behind a tomb, from where he eavesdrops on Shuisky, inciting conspirators against him. When Dimitrij reveals himself, the majority of the conspirators fall to their knees and beg his forgiveness.

Act 3

Back in the Kremlin, Dimitrij keeps thinking of Xenia; he no longer loves Marina. Basmanov, accompanied by Marina and Marfa; their entourage; Jov, the Patriarch of Moscow; and the priests interrupts his reverie. Shuisky has been sentenced to death by execution. The Patriarch publicly implores Dimitrij to urge Marina to convert from Catholicism to the Russian Orthodox faith, or the Orthodox Church and its subjects will not accept her as the tsarina. Xenia runs in, pleading for Shuisky's life. When she turns to the tsar to make her plea, she is horrified to recognize her protector, Dimitrij. Moved by her plea, Dimitrij spares Shuisky's life. Both Marina—who senses that she is losing her influence on Dimitrij—and the Poles are outraged at this show of mercy. In a fit of jealousy, Marina reveals Dimitrij's humble origins to him: Her father had taken

the son of a fugitive serf into his care, and raised him to believe he was Dimitrij, the murdered son of Ivan the Terrible. Dimitrij, shaken by his wife's disclosure and the revelation that she never loved him, but only wanted power, decides to reject Marina and keep the throne.

Act 4

In Shuisky's house Xenia laments her love for the man who took her father's crown by force and whom she holds responsible for the death of her mother and brother. She still loves Dimitrij, but convinced she must renounce him, implores him to bury their love and devote his life to serving Russia. She decides to enter a convent, where she will pray for him. Dimitrij leaves, and Xenia is left alone. Marina, maddened by jealousy and seeking revenge, has Xenia murdered. Caught at the scene of the murder by Shuisky, she publicly exposes Dimitrij as an imposter. Marfa is summoned once again, and this time is asked to swear on the holy cross that Dimitrij is her son. Seeing her struggle, Dimitrij stops her from perjuring herself, declaring that he does not want to rule by fraud. Shuisky shoots him, and the people and priests pray for his soul.

Opera Note

To the contemporary operagoer, Antonín Dvořák's *Dimitrij* gives the impression of being a sequel to Modest Mussorgsky's *Boris Godunov* (composed 1868–73). In the final act of Mussorgsky's opera, the fugitive monk Grigory Otrepiev, having assumed the identity of the murdered Tsarevich Dmitry and raised an army in Poland, marches through the Kromy Forest on his way to Moscow. In the first act of *Dimitrij*, the pretender and his army finish their journey at the Kremlin. There is little reason to think, however, that either Dvořák or his librettist, Marie Červinková-Riegrová, would have known *Boris Godunov*, which was not produced outside of Russia until 1908, and did not enter the repertoire of the Prague National Theatre until the 20th century. Nor did Červinková-Riegrová use the same literary or historical sources as Mussorgsky, instead basing her libretto on a dramatic fragment by Friedrich Schiller. There is also a crucial dramatic difference between the two works. The Dmitry in *Boris Godunov* (and of history) is a conscious fraud, beginning his impersonation as an adult, while Dvořák's protagonist has been raised believing that he is the son of Ivan the Terrible and the true heir to the Russian throne.

Borrowing a theme from Russian history for a Czech opera did not seem like an exceptional choice at the time, and made sense for Dvořák and Červinková-Riegrová. She came from one of the most politically prominent families in the Czech lands. Her maternal grandfather was František Palacký, first historian of the National Revival movement and a leading midcentury political figure. Rather than agitating for Czech independence, Palacký advocated for a federation of Slavonic states within the Austrian Empire, and became increasingly interested in a Russophile Pan-Slavic movement in the 1860s. František Rieger, Červinková-Riegrová's father, took over leadership of the party from Palacký in 1861, and continued on as the leader of the "Old Czech" party after the more radical "Young Czechs" split off in 1874. Rieger and the Old Czechs were part of Austrian Prime Minister Eduard Taaffe's ruling coalition (the so-called Iron Ring) in the 1880s. Červinková-Riegrová was raised in a political climate in which Czech identity was understood as broadly Slavonic rather than defined in opposition to Austrian rule.

If the Russian subject of *Dimitrij* was politically logical for Červinková-Riegrová, her choice to model her libretto on French grand operas from the late 1820s and '30s, and particularly on the libretti of Eugène Scribe, was equally predictable. The main opera theater in Prague was the Provisional Theatre, established in 1861 specifically for the performance of Czech opera. Despite this intention, and despite the cramped and inadequate stage and pit, French grand opera was heavily represented in the Provisional Theatre's repertoire, with Giacomo Meyerbeer's *Les Huguenots* and *Robert le diable*, Daniel Auber's *La muette de Portici*, and Gioachino Rossini's *Guillaume Tell* among the most frequently performed works.

Dvořák was intimately familiar with this repertoire, not least from his experience playing viola in the Provisional Theatre pit orchestra from 1862 to 1871. He also had already composed *Vanda*, a grand opera about a Polish queen, which had premiered there in 1876. In addition to the useful political implications of Pan-Slavic sympathies in a Czech context, Dvořák believed that positioning himself as Slavonic (as opposed to more narrowly Czech) would lead to more opportunities. His already substantial reputation in Vienna and Germany was largely based on his first set of Slavonic Dances and on his three Slavonic Rhapsodies for orchestra. He had also recently been engaged in protracted (if eventually unsuccessful) negotiations for producing *Vanda* in Vienna, and he hoped that *Dimitrij*, another grand opera with an international subject, would be attractive to theaters abroad.

Many of *Dimitrij*'s grand opera elements are structural. As in *Les Huguenots*, two choruses representing opposing factions and dramatic climaxes are worked up in formal concertato movements—musically powerful, if dramatically static, structures in which large numbers of solo voices are combined with the choruses. Dvořák both asked Červinková-Riegrová for additional ensemble texts and made musical choices that emphasized the opera's affinities with older French and Italian works. Czech scholars are adamant that Dvořák's music does not resemble Meyerbeer's, and this is a fair point. Strong stylistic elements anticipate later Dvořák works, especially his fairy-tale opera *Rusalka*. Xenia's motive in *Dimitrij* has the same rhythm and melodic contour as *Rusalka*'s leitmotiv in the later opera, and Xenia's prayer in act 2 verges on a rough draft for *Rusalka*'s famous "Hymn to the Moon." As in a number of Slavonic operas, Dvořák evokes Russian folk music with modal harmonies for the Russian choruses and mazurka rhythms to distinguish the Polish elements (for instance, Marina's refusal to adopt Russian ways at the beginning of act 2). That said, Červinková-Riegrová, as appropriate for a follower of Scribe, constructed her libretto from familiar dramatic tropes, and Dvořák's responses are often reminiscent of French and Italian models, if not inspired by them. Comparing the band of conspirators led by Shuisky into the Uspenski Cathedral in act 2, scene 5 ("Tiše, tiše") with the similar male chorus from act 1 of *Rigoletto* ("Zitti, zitti") does not prove that Dvořák was imitating Verdi, but merely that both composers responded to a stock situation in much the same way. A similar argument could be made about the stylized funeral march that anticipates Shuisky's execution in act 3.

Dimitrij exists in multiple versions and presents editorial problems that keep musicologists employed while making everyone else's eyes glaze over. Dvořák made cuts and revisions immediately after the 1882 premiere, but a more consequential change came in 1883, in response to a review from the powerful Vienna critic Eduard Hanslick. In an otherwise positive account, Hanslick criticized the death of Xenia in act 4, and in a later, 1885 version, Dvořák and Červinková-Riegrová had her instead exiled to a convent. Dvořák made further substantial changes after an unsuccessful production in Vienna in 1892, attempting to make the opera more Wagnerian and to minimize the grand opera elements.

The peculiar editorial and performance history of *Dimitrij* has more to do with the shifting ideologies of opera in Prague than the substantial musical and dramatic power of the work itself. Dvořák initially feared that accepting Červinková-Riegrová's libretto would publicly link him to Rieger and the Old Czechs (and therefore, by implication, set him against composer Bedřich Smetana). But, at least at first, this constellation was no impediment to the opera's success. The 1882 premiere received glowing reviews. It is obligatory at this point to quote Hanslick, who described the opera as "rich in beautiful and original music, the work of a genuine, significant talent," and praised the large ensembles and choruses (drawing comparisons with dramatic situations in Meyerbeer's *L'Africaine* and with the musical style of Verdi's *Aida*). As musicologist Emma Parker pointed out in a recent study, it is less remarkable that Hanslick should have praised his protégé Dvořák than it is that *Dimitrij* was similarly lauded by the explicitly pro-Smetana journal *Dalibor*. If anything, the associations with Rieger and Pan-Slavism were an advantage in the first era of the National Theatre. František Adolf Šubert, its chief administrator from 1883 to 1900, had Old Czech sympathies, and introduced a number of Slavonic operas into the repertory. *Dimitrij* was a repertoire staple, receiving 57 performances during the Šubert years. This was nowhere near the popularity of *The Bartered Bride* (241 performances) or *Carmen* (105), but roughly on a par with *Eugene Onegin*, *Aida*, *Die Zauberflöte*, and *Otello*.

Despite the favorable review of *Dimitrij* in *Dalibor*, Smetana's advocates were already situating Dvořák on the wrong side of several binaries by the 1880s. In crude terms, Smetana was associated both with progressive politics, as represented by the Young Czech Party, and with progressive musical trends, as exemplified by Wagner. Dvořák, on the other hand, was linked to the political conservatism of the Old Czechs, the putative musical conservatism of Hanslick and Brahms, and, in both cases, to the political and musical life of Vienna. *Dimitrij*, as an opera based on French models, with a libretto stemming from the Rieger family but lacking a Czech subject, was a convenient target. By the 20th century, these binaries had hardened into an orthodoxy promoted most vigorously by Zdeněk Nejedlý, who was a leading scholar and critic from the beginning of the century well into the Soviet era. An excerpt from a 1901 book is typical of subsequent polemics: "Smetana based Czech opera on modern soil, Dvořák on the soil of old French and Italian operas. . . . *Dimitrij* is Dvořák's best work; it is his most conservative—nay, his most regressive. Dvořák negates the development of Czech opera."

Dimitrij did not completely fall out of the National Theatre repertoire until 1966, but it was produced infrequently in the 20th century. And far from having the international success for which Dvořák had hoped, it received no performances outside of the Czech lands in between a guest appearance at the National Theatre in Vienna in 1892 and a university production in Nottingham, England (in John Tyrrell's English translation), in 1979. Largely thanks to the heroic editorial work of Milan Pospíšil, who has made the original 1882 version available to performers, *Dimitrij* is beginning to finally claim its place on the international opera scene.

—Derek Katz, University of California, Santa Barbara

Director's Note

By Anne Bogart

After the death of Boris Godunov in 1605 and before the establishment of the Romanov Dynasty in 1613, a period of political crisis, civil uprisings, foreign intervention, and famine became the day-to-day reality in Russia. During this time several pretenders, attempting to seize the throne, threatened to destroy the state itself and caused major social and economic disruptions. Tensions were high. Factions were formed and re-formed. Antonín Dvořák set his grand opera *Dimitrij* during this turbulent stage that later became known as the “Time of Troubles.”

The story of *Dimitrij* begins exactly where Modest Mussorgsky's opera *Boris Godunov* ends. As a Czech, Dvořák wrote about nationalism from the point of view of a Czech, which differed greatly from Mussorgsky's emotive and hyperpatriotic Russian view of the Time of Troubles. Dvořák conceived of *Dimitrij* as an epic historical tableau, unfolding in a spirit of both pathos and monumentality.

I vividly remember the autumn of 1989 when the Berlin Wall toppled and the world held its breath for a brief moment while the Eastern Bloc countries suspended political certainty and were suddenly free to choose their future. Western capitalism was not the inevitable solution to the abrupt lack of political authority. As the wall separating communist Russia and its satellites from the West crumbled, no one had any idea what would happen next. In those remarkable occasions of mass wakefulness, people stood on the Wall's debris. Anything seemed possible. Anything could happen. Historically, moments of great upheaval are also fertile soil in which new ideologies, new paradigms, and even new social systems can be formed.

Who's Who



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Anne Bogart '74 Director

Anne Bogart is artistic codirector of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. Productions with SITI include: *Chess Match No. 5*; *Lost in the Stars*; *the theater is a blank page*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Radio Macbeth*; *Hotel Cassiopeia*; *Intimations for Saxophone*; *Death and the Ploughman*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *Hay Fever*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—The Radio Play*; *Cabin Pressure*; *Bob*; *Culture of Desire*; *Private Lives*; *Miss Julie*; *Alice's Adventures*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *The Medium*; and *Orestes*.

Recent operas include: Weill's *Lost in the Stars* (CAP UCLA), Verdi's *Macbeth* (Glimmerglass), Bellini's *Norma* (Washington National Opera and Los Angeles Opera), Bellini's *I Capuleti e i Montecchi* (Glimmerglass), Bizet's *Carmen* (Glimmerglass), three operas by Deborah Drattell—*Nicholas and Alexandra* (Los Angeles Opera), *Marina: A Captive Spirit* (American Opera Projects), and *Lilith* (New York City Opera)—and Brecht/Weill's *Seven Deadly Sins* (New York City Opera). Her awards and fellowships include three honorary doctorates (Cornish College of the Arts, Bard College, and Skidmore College), a Doris Duke Performing Artist Award, a United States Artists Rockefeller Fellowship, a Guggenheim Fellowship, a Rockefeller Foundation Bellagio Center Fellowship, and a Robert Rauschenberg Foundation Residency Fellowship. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and, most recently, *What's the Story*.



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Leon Botstein Conductor

A visionary conductor who has dedicated his career to discovery of rare repertoire, Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He combines his conducting career with his work at Bard College, where he has served as president since 1975.

Botstein's unique approach to programming gives audiences all over the world opportunities to encounter neglected works, which he performs alongside standard repertoire masterpieces, creating rich musical context, and often enhancing the experience with preconcert

talks. Like-minded, dynamic ensembles seeking to broaden the musical horizons of their players and listeners frequently invite him to join them as a guest conductor. These include the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela. In 2018, he begins his highly anticipated tenure as artistic director at Grafenegg Festival in Austria, where his maverick, narrative-driven programming has attracted star collaborators, including baritone Thomas Hampson.

Botstein's vision is also reflected in his media activities, which include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra. He has also recorded with the London Philharmonic, NDR Orchestra Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online, where they have sold more than a quarter of a million downloads in total.

He is the editor of *The Musical Quarterly* and the author of numerous articles and books, including the most recent volume, *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). Highly regarded as a music historian, Botstein has received Harvard University's prestigious Centennial Award, American Academy of Arts and Letters Award, and the Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other recent distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Creative Team

David Zinn Set Designer

Recent Broadway: costumes for *A Doll's House Part 2* (Tony nomination), set design for *Present Laughter* and *The Humans* (Tony Award), and sets and costumes for *Amelie*, *Fun Home* (Tony nomination), and *The Last Ship*. Other shows include *Airline Highway* (Tony nomination), *Rocky*, *Other Desert Cities*, *Good People*, *In the Next Room . . .* (Tony nomination), and *Xanadu*. Recent off-Broadway includes set design for *Hamlet* (Public Theater), costume design for *Othello* (New York Theatre Workshop), and set and costume designs for *The Flick*, *Circle Mirror Transformation*, and *Dogfight*; also Shakespeare in the Park, Manhattan Theatre Club, Signature, Roundabout, Elevator Repair Service, and Target Margin. Around the country his work has been seen at Steppenwolf, Center Theatre Group, ART, La Jolla Playhouse, Berkeley Rep, Yale Rep, Guthrie Theater, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Los Angeles Opera, and San Francisco Opera.

Constance Hoffman Costume Designer

Constance Hoffman has designed costumes for opera, dance, and theater around the world. Her credits include collaborations with Mark Lamos, Julie Taymor, Eliot Feld, and Mikhail Baryshnikov; opera directors Robert Carsen, David Alden, Christopher Alden, and Keith Warner; and entertainer Bette Midler. Her designs for *The Green Bird* earned her a Tony nomination and an Outer Critics Circle Award. Hoffman's collaborations in opera have taken her to Glyndebourne, Paris Opera, New Israeli Opera, Bayerische Staatsoper, and Tokyo Opera Nomori, among others. She has designed costumes for San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Los Angeles Opera, Minnesota Opera, Portland Opera, Opera Theatre of St. Louis, Lincoln Center Festival, and Glimmerglass. Hoffman's designs have been televised in the *Live from Lincoln Center* broadcasts. Hoffman was honored in 2001 with the Theatre Development Fund's Irene Sharaff Young Master Award, and in 2003, 2007, and 2011 with invitations to exhibit her work in the Prague Quadrennial. She is an associate arts professor at the New York University Tisch School of the Arts.

Brian H. Scott Lighting Designer

Based in New York City, Brian H. Scott recently designed *We're Going to Be Okay* and *Recent Alien Abductions* for Actors Theatre of Louisville and *Lost in the Stars* for Los Angeles Chamber Orchestra. As a member of Rude Mechanicals, based in Austin, Texas, he designed *Stop Hitting Yourself* (at Lincoln Center), *Now Now Oh Now*, *Method Gun*, *I've Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla*, and *Match Play*. He created lighting for *Tears become . . . Streams become*, *Bound to Hurt*, and *Neck of the Woods* with Douglas Gordon. With Ann Hamilton: *habitus*, *The Event of a Thread*, and *the theater is a blank page*. He designed lighting for Laurie Anderson and Kronos Quartet's *Landfall*. As a SITI Company member he designed lighting for *Chess Match No. 5*, *Steel Hammer* with Bang on a Can All-Stars, *Persians* and *Trojan Women (After Euripides)* with the Getty Villa, *American Document* with the Martha

Graham Dance Company, *Café Variations*, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *Radio Macbeth*, and *War of the Worlds—The Radio Play*.

Barney O’Hanlon Movement Director

Barney O’Hanlon most recently choreographed the world premiere of *Chess Match No. 5*, arranged by Jocelyn Clarke based on the words of John Cage, conceived and directed by Anne Bogart. He choreographed and appeared in Chuck Mee’s *The Glory of the World*, directed by Les Waters, at the Brooklyn Academy of Music (BAM), as well as *Steel Hammer*, directed by Anne Bogart, as part of BAM’s 2015 Next Wave Festival. O’Hanlon recently choreographed Bellini’s *Norma* for Los Angeles Opera and Washington National Opera, as well as Verdi’s *Macbeth* and Bellini’s *I Capuleti e i Montecchi* for the Glimmerglass Festival, Anne Washburn’s *10 out of 12* for Soho Rep., and Sarah Ruhl’s *The Oldest Boy* for Lincoln Center Theater. O’Hanlon appeared at Bard SummerScape in *A Rite*, based on Stravinsky’s *The Rite of Spring*, with the Bill T. Jones/Arnie Zane Dance Company and Anne Bogart’s SITI Company. O’Hanlon is a longtime member of SITI Company.

J. Jared Janas Hair and Makeup Design

Jared Janas is happy to return to Bard SummerScape this year, having designed *Iris* last year and *The Wreckers* in 2015. Broadway designs include *Bandstand*, *Sunset Boulevard*, *Indecent*, *The Visit*, *The Real Thing*, *Lady Day at Emerson’s Bar and Grill*, *Motown*, *The Gershwins’ Porgy and Bess*, *Peter and the Starcatcher*, *All About Me*, and *Next to Normal*. Recent off-Broadway designs include *Yours Unfaithfully* (Drama Desk Award nomination), *West Side Story* (Carnegie Hall), *The Tempest* (Shakespeare in the Park), *Pretty Filthy*, *Father Comes Home from the Wars*, *Texas in Paris*, *A Month in the Country*, *Allegro*, *Passion*, *Bad Jews*, *By the Way*, *Meet Vera Stark*, and *Detroit ’67*. Paper Mill Playhouse productions include *The Bandstand*, *Can-Can*, *Thoroughly Modern Millie*, *Curtains*, and *Peter Pan*. Recent regional productions include *Marley* (Center Stage) and *Waterfall* (Pasadena and Seattle). TV/Film include *Inside Amy Schumer*, *Lady Day . . .*, *Six* by *Sondheim*, *30 Rock*, *Lola Versus*, and *Angelica*.

David Bova Hair and Makeup Design

Violet, *The Real Thing* (Broadway); *Little Miss Sunshine*, *Here Lies Love*, *Buried Child*, *Pericles*, *Booty Candy*, *The Killer*, *My Name Is Asher Lev*, *Good Person of Szechwan*, *The Ohmies*, *Romeo and Juliet* (off-Broadway); *Marie Antoinette*, *Last of the Boys*, *Lady Madeline* (Steppenwolf Theatre); *An Octoroon*, *Hamlet* (The Wilma); *Les Misérables*, *Light in the Piazza* (Weston Playhouse); *Chitty Chitty Bang Bang* (first national tour); *Joseph*, *42nd Street* (Equity tour); *Ragtime*, *The Addams Family*, *Camelot*, *Rock of Ages*, and *Spamalot* (non-Equity tours); *Wicked*, *Memphis*, *Motown*, *Color Purple*, *Addams Family*, *Jersey Boys* (wig construction, Broadway). Central City Opera Company, 2012–15; Bard SummerScape 2014; Sarasota Opera, fall 2014.

Véronique Firkusny Language Coach

Véronique Firkusny was born in Switzerland to Czech parents Rudolf and Tatiana Firkušný and grew up trilingual in Czech, English, and French. Passionate about literature, languages, and music, she devotes time to projects in all three areas. Firkusny has worked on a number of literary translations from Czech to English, including works by Michal Ajvaz, Daniela Fischerová, and Daniela Hodrová. Recent published English translations include Hodrová’s novel *A Kingdom of Souls*, cotranslated with Elena Sokol (Jantar Publishing, 2015). Since 1989, Firkusny has worked as a freelance translator from French, Italian, and German, as well as a Czech diction coach for opera singers. She currently serves as executive director of the Avery Fisher Artist Program of Lincoln Center. A graduate of Barnard College, where she received a B.A. in Italian literature, she resides in New York City.

Cast



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Clay Hilley Dimitrij

Tenor Clay Hilley continues to impress audiences and critics alike in the heroic Italian and German repertoire. His 2015–16 season began at Union Avenue Opera, where Clay returned to conclude the Ring Cycle as Siegfried in *Götterdämmerung*. In January and February 2016, he covered the title role in *Siegfried* with the Canadian Opera Company. Additionally, he reprised the role of Radamés in *Aïda* with Baltimore Concert Opera and Opera Southwest; appeared with the Grand Junction Symphony Orchestra as the tenor soloist for Verdi's Requiem; sang at his alma mater, Georgia State University, in Haydn's *Creation*; and

debuted with the Mainfranken Theater Würzburg as the title role in *Idomeneo*. Additional engagements for the 2016–17 season bring exciting debuts with Virginia Opera as Canio in *Pagliacci*, Austin Lyric Opera as Erik in *Der fliegende Holländer*, the Salzburger Landestheater as *Idomeneo*, and with Washington National Opera as Father Grenville in *Dead Man Walking*. Future engagements have him joining the Metropolitan Opera, San Francisco Opera, and Dallas Opera.

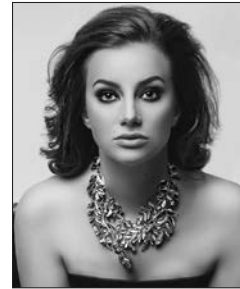


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Melissa Citro Marina

Recently Melissa Citro performed Mahler's Symphony No. 2 with the Detroit Symphony, debuted with Washington National Opera as Guttrune in their new Ring Cycle, and made her return to New Orleans Opera as Rosalinde. This season she performs Minnie in *La fanciulla del West* with Michigan Opera Theatre and Opera Colorado, and the role of Marina in Dvořák's *Dmitrij* at Bard SummerScape. Future engagements include Guttrune in San Francisco Opera's production of Wagner's Ring while covering Brunnhilde in *Siegfried* and Sieglinde in *Die Walküre*. Most recently, Citro made her debut with San Francisco Opera as Freia

in *Das Rheingold* and Guttrune in *Götterdämmerung*, made her Dallas Opera debut as Wally in *La Wally*, debuted the title role in *Rusalka* with New Orleans Opera, sang Sieglinde in *Die Walküre* with the Virginia Opera, covered Renée Fleming at the Met as Rusalka, and covered Senta in *Der fliegende Holländer* in San Francisco. Prior to that she performed Senta with Lyric Opera of Kansas City, made her debut in Glimmerglass Opera as Magda in Menotti's *The Consul*, Third Norn in *Götterdämmerung* at Los Angeles Opera, and Ortlinde in *Die Walküre* at Hawaii Opera Theatre.



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Olga Tolkmith Xenia

Lauded by the *Financial Times* for her “resonant, bright-voiced soprano,” Olga Tolkmith returned to the Helikon Opera in the 2016–17 season for Micaela in *Carmen*, Liu in *Turandot*, Tatyana in *Eugene Onegin*, and Nedda in *I Pagliacci*. Next season she makes her debut with the Helikon Opera as Lenora in *Il trovatore*. While a member of the Mikhailovsky Theatre ensemble, her roles included the title character in *Iolanta*, Mimì in *La bohème*, Giannetta in *L'elisir d'amore*, Prilepa in *Pikovaya Dama*, and Brigitta in *Iolanta*. She made her American debut in 2013 as Electra in Taneyev's *Oresteia* at Bard SummerScape, a recording

of which is now available on the Orchard Label. Tolkmith was a finalist in the 2011 Elena Obraztsova International Competition of Young Opera Singers and holds a degree from the Rimsky-Korsakov St. Petersburg State Conservatory.



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Nora Sourouzian Marfa

Hailed by *Opera* for her “warmly rounded sound with ease and impact at the top” and “crystalline diction,” Nora Sourouzian's upcoming appearances include her debut as Azucena in *Il trovatore* with Oper Graz, and her Seattle Opera debut. Recent performances include the title role in *Carmen* (Theater St. Gallen, Palm Beach Opera, Latvian National Opera, Welsh National Opera, Den Norske Opera, Opéra de Québec, Opéra de Lausanne, Oper Leipzig, Oper Köln, Teatro Lirico di Cagliari, Teatro Comunale di Bologna, Latvian National Opera, Minnesota Opera, Stadttheater Klagenfurt, and Opernfestspiele St. Margarethen);

Leonora in *La favorita* and Laura in *La Gioconda* (St. Gallen Festival); Herodias in Mariotte's *Salomé* and the title role in *Thérèse* (Wexford Festival Opera); *La Navarraise* (Bard Music Festival, Wexford Festival Opera); Charlotte in *Werther* (Latvian National Opera); Dulcinée in *Don Quichotte* (Teatro Massimo di Palermo); Maria Callas in Daugherty's *Jackie O*, and Phaedra (Teatro Rossini di Lugo); and Sonetka in *Lady Macbeth of Mtsensk* (Grand Théâtre de Genève). While in the ensemble at Staatstheater Kassel, her roles included Idamante in *Idomeneo* and Romeo in *I Capuleti e i Montecchi*.



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Joseph Barron Basmanov

American bass-baritone Joseph Barron was a winner of the 2011 Metropolitan Opera National Council Auditions and the 2013 Sullivan Foundation Awards. Recently, he debuted as Kaspar in *Der Freischütz* at the Virginia Opera. His 2016–17 season also includes a return to the Metropolitan Opera for productions of *Salomé* and *Rigoletto*, Don Pizarro in *Fidelio* with the Princeton Festival, Leporello in *Don Giovanni* with New Orleans Opera, and the First Soldier in *Salomé* with Pittsburgh Opera. His 2015–16 season included productions of *Tannhäuser* and *Rigoletto* with the Metropolitan Opera, his debut with the Mormon Tabernacle

Choir singing the bass solo in Handel's *Messiah*, a debut with the Eugene Symphony, his return to Arizona Opera as Leporello, and his debut with the Princeton Festival as Swallow in *Peter Grimes*. The 2014–15 season saw his debut with Arizona Opera as Monterone in *Rigoletto*, his return to the Metropolitan Opera as a Flemish Deputy in *Don Carlo*, and his debut with Spoleto Festival USA as Roldano in Cavalli's *Veremonda*.



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Levi Hernandez Shuisky

Levi Hernandez made his Houston Grand Opera debut as Sharpless in *Madama Butterfly* and joined the rosters of San Francisco Opera and the Metropolitan Opera in their productions of Puccini's *Il trittico* and *La fanciulla del West*. He made his debut with Arizona Opera as Alvaro in *Florenzia en el Amazonas* and returns to Opera Omaha as Sonora in *La fanciulla del West*, Opera Roanoke as Germont in *La traviata*, Opera Theatre of St. Louis as the Music Master in *Ariadne auf Naxos*, Germont in *La traviata* with the Shippensburg Festival, and Guglielmo in *Le villi* and Remigio in *La Navarraise* at the Bard Music Festival. The 2016–17

season includes Sharpless in *Madama Butterfly* with both Arizona Opera and Chattanooga Symphony and Opera, Handel's *Alexander's Feast* with Music of the Baroque, and Pa Joad in *The Grapes of Wrath* with Opera Theatre of St. Louis. Upcoming engagements include his debut with Opera Colorado as Marcello in *La bohème*, *Elizabeth Cree* with Chicago Opera Theater, and Alvaro in *Florenzia en el Amazonas* with San Diego Opera and Madison Opera.



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Peixin Chen Jov

A recent graduate of the Houston Grand Opera Studio, Peixin Chen is recognized for his majestically resonant bass voice and for a keen dramatic instinct that he brings to a wide range of roles on the international opera stage. Peixin Chen has worked with an illustrious array of conductors and directors including Harry Bicket, Sebastian Lang-Lessing, Lorin Maazel, Giancarlo del Monaco, Andrés Orozco-Estrada, David Paul, Michel Plasson, David Pountney, James Robinson, Patrick Summers, and Francesca Zambello. He joined the Metropolitan Opera in 2016–17 in productions of *Aïda* and *Salomé* and returned to Houston Grand

Opera for concert performances of Verdi's Requiem, conducted by Summers. He made a Detroit Symphony Orchestra debut with Beethoven's Ninth Symphony led by Leonard Slatkin, having sung this work with Orozco-Estrada and the Houston Symphony. He joined Edo de Waart for staged performances of *Le nozze di Figaro* with the Milwaukee Symphony Orchestra.

Artistic Staff

James Bagwell Chorus Master

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN), and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009 to 2015 he served as music director of The Collegiate Chorale. James Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, and Los Angeles Philharmonic. This July he returns as chorus master for the Mostly Mozart Festival at Lincoln Center as well as the Bard Music Festival. He is professor of music at Bard College, codirector of the Graduate Conducting Program, and director of performance studies at the Bard College Conservatory of Music.

David Sytkowski Principal Music Coach

David Sytkowski is based in New York City. Recent engagements include Hindemith's *The Long Christmas Dinner* and Von Schillings's *Mona Lisa* with the American Symphony Orchestra, Weber's *Euryanthe* with Bard SummerScape, the world premiere of Paul Richards's *Biennale* at the Barnes Foundation in Philadelphia, guest coach at Seattle Opera's Young Artists Program, and Opera Moderne's production of Ullmann's *Der Kaiser von Atlantis*. Before moving to New York, he served as vocal coach for University of Wisconsin Opera in Madison, as well as pianist for various Madison Opera productions and outreach. In addition to his operatic work, he also frequently collaborates with singers and instrumentalists, and has performed with tenor James Doing, soprano Mimmi Fulmer, and violinist Felicia Moye.

Zachary Schwartzman Assistant Conductor

Zachary Schwartzman is a recipient of a career development grant from the Bruno Walter Memorial Foundation, and has conducted around the United States and in Brazil, Mexico, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opéra Français de New York, L'Ensemble orchestral de Paris, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera. His credits as assistant conductor include recordings for Albany Records, Naxos Records, Bridge Records, and a Grammy-nominated, world-premiere recording for Chandos Records. He was music director of the Blue Hill Troupe from 2004 to 2016, and is currently assistant conductor for the American Symphony Orchestra. He was recently appointed resident conductor of The Orchestra Now (TÖN) and music director of the Bard College Orchestra.

Amanda Consol Assistant Director

Stage director Amanda Consol has created new productions including *The Rape of Lucretia* at the Maryland Opera Studio and an award-winning production of *The Turn of the Screw* at the University of Cincinnati College-Conservatory of Music. Other recent credits include *The Songs and Proverbs of William Blake* at the Bushwick Starr in Brooklyn, and an upcoming production of *Dialogues of the Carmelites* with Maryland Opera Studio.

Lynn Krynicki Stage Manager

Lynn Krynicki just finished her 17th consecutive season at Washington National Opera (WNO) at the John F. Kennedy Center for the Performing Arts. This summer she enjoys her 14th consecutive season as opera stage manager for Bard SummerScape at The Richard B. Fisher Center for the Performing Arts at Bard College. At WNO, her opera stage managing credits include *Die Walküre* and *Siegfried* in WNO's first *Der Ring des Nibelungen* cycle, the world-premiere revision of Philip Glass's *Appomattox*, *Dead Man Walking*, *Der fliegende Holländer*, *Werther*, *Anna Bolena*, and *Madama Butterfly*. Other notable stage management credits include the Latino Inaugural 2013 at the Kennedy Center; the non-Russian premiere of Taneyev's *Oresteia* at Bard SummerScape; North American premiere of *The Picture of Dorian Gray* at Florentine Opera; *Carmen*, performed in Van Andel Arena for Opera Grand Rapids; and the world premiere of *Gabriel's Daughter* at Central City Opera. Among the other companies for which she has worked are Seattle Opera, Nashville Opera, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, Des Moines Metro Opera, and Madison Opera.

American Symphony Orchestra

Founded in 1962 by Leopold Stokowski, the American Symphony Orchestra (ASO) performs primarily at Carnegie Hall. Since 1992, its artistic director and principal conductor has been Leon Botstein. ASO has also performed in the renowned SummerScape and Bard Music Festivals at the Richard B. Fisher Center, designed by Frank Gehry for Bard College. Consisting of New York City's finest musicians, ASO regularly participates in numerous sponsored cultural and educational events. It has appeared in benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Hospital, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. ASO has toured around the world, most recently in Brazil, Japan, and South Korea.

The American Symphony Orchestra has had an illustrious history of music directors and guest conductors. Succeeding Stokowski, who directed the orchestra until 1972, were Kazuyoshi Akiyama (1973–78), Sergiu Comissiona (1978–82), Moshe Atzmon and Giuseppe Patanè (codirectors 1982–84), John Mauceri (1985–87), and Catherine Comet (1990–92). Notable guest conductors have included Leonard Bernstein, Karl Böhm, Aaron Copland, Morton Gould, Aram Khachaturian, James Levine, André Previn, Yehudi Menuhin, Gunther Schuller, Leonard Slatkin, Michael Tilson Thomas, and Sir William Walton. With Leon Botstein the orchestra has made numerous prestigious recordings, including Strauss's opera *Die ägyptische Helena* with Deborah Voigt (Telarc); music by Copland, Rands, Perle, and Sessions (New World); Dohnányi's *Concertino for Harp and Orchestra* (Bridge); Strauss's *Die Liebe der Danae* with Lauren Flanigan (Telarc); *Franz Schubert: Orchestrated* (Koch International) with works by Joachim, Mottl, and Webern; and *Johannes Brahms: Serenade No. 1 in D Major, Op. 11 for Orchestra* (Vanguard Classics). Recordings of many of ASO's live performances are available for download and purchase through retailers such as iTunes and Amazon.

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Gabrielle Fink, *Concertmaster*
 Ragga Petursdottir
 John Connelly
 Ashley Horne
 James Tsao
 Ann Labin
 Philip Payton
 Nazig Tchakarian
 Delaney Harter
 Lisa Steinberg

Violin II

Robert Zubrycki, *Principal*
 Wende Namkung
 Wende Namkung
 Yana Goichman
 Heidi Stubner
 Dorothy Strahl
 Alexander Vselensky
 Dilyana Zlatinova-Tsenov
 Bruno Peña

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 Sally Shumway
 Martha Brody
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 Louis Day
 Caryn Briskin

Cello

Michael Haas, *Principal*
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Director of Choruses

James Bagwell

Vocal Casting

Susana Meyer

Producer, Staged Concerts

Nunally Kersh

Production Associate

David Nagy '13

+ex officio

American Symphony Orchestra

Administration

Lynn Meloccaro, *Executive Director*
Oliver Inteeworn, *General Manager*
Brian J. Heck, *Director of Marketing*
Nicole M. de Jesús, *Director of Development*
Sebastian Danila, *Library Manager*
Alice Terrett, *Marketing Associate*
Carissa Shockley, *Operations Assistant*
James Bagwell, *Principal Guest Conductor; Artistic Consultant*
Zachary Schwartzman, *Assistant Conductor*
Richard Wilson, *Composer-in-Residence*

SummerScape Seasonal Staff

Administration and Programming

Nunally Kersh, *Producer, SummerScape Opera*
Justin Vivian Bond, *Curator and Host, Spiegeltent*
Richard Suchenski, *Curator, SummerScape Film Series*
Cara Search, *Audience Services Intern*
Franchesca Chorengel '18, *Development Intern*
Sophia Tedesco Lessner, *Marketing Intern*

Company Management

Stacey-Jo Marine, *Company Manager*
Jacob Schott, *Assistant Company Manager*
Isabel Bennett '17, *Company Management Intern*
Lisa Hornick, *Company Management Intern*
Micah Thomas '17, *Company Management Intern*

Spiegeltent

Hannah Gosling-Goldsmith, *Venue Manager*
Laura Hirschberg, *Production Stage Manager*
Brenden Michael, *Artist Services Rep/Assistant to Justin Vivian Bond*
Eric Oloffson, *Site Supervisor*
Aleah Black '16, *Host Captain*
Natalie Trumm '18, *Host Captain*
Rachel Doehring '18, *Host*
Miles Messinger '18, *Host*
Katherine Rossiter '17, *Host*
Joanna Warren '17, *Host*
Becca Glasbrener, *Merchandiser*

Scene Shop

Jacob Bigelow, *Assistant Technical Director*
Sean Spencer, *Scene Shop Foreman*
Hickory Renadette, *Head Rigger/Flyman*
Shane Crittenden, *Assistant Rigger/Flyman*
Bradley Armstrong, *Stage Carpenter*
Brynn Gilchrist '18, *Stage Carpenter*
Michael Murphy, *Stage Carpenter*
Ryan Naso, *Stage Carpenter*
Chris Riley, *Stage Carpenter*
Justin Titley, *Stage Carpenter*
Sam Dickson '19, *Stage Carpenter Intern*
JP Misciagna, *Stage Carpenter Intern*
Bach Tong '17, *Stage Carpenter Intern*

Electricians

Kara Ramlow, *Festival Master Electrician*
Nick Ligon, *Programmer Sosnoff Theater*
Andrew Trent, *Programmer/Lead Electrician Spiegeltent*
Walter Daniels, *Stage Electrician*
Connor Gibbons, *Stage Electrician*
Dale Gibbons, *Stage Electrician*
Matt Griffen, *Stage Electrician*
Matthew Holcombe, *Stage Electrician*
John King, *Stage Electrician*
Shane Crowley '18, *Stage Electrician Intern*
Janine Rogers '19, *Stage Electrician Intern*
Kate Brashear '18, *Stage Electrician Intern Spiegeltent*

Wardrobe

Lindsey Sikes-Voorhees, *Costume Shop Foreman*
Cara Barker, *Head Stitcher*
Gabrielle LaRoche, *First Hand*
Jimmy Bennett, *Wardrobe Supervisor, Wooster Group and NYCB*
Joy Havens, *Wardrobe Supervisor, Dimitrij*
Sarah Dickerson, *Wardrobe, Dimitrij*
Elise Alexander '18, *Wardrobe Intern*
Hannah Beth-Peterson, *Wardrobe Intern*
Charlotte Deifenbach, *Wardrobe Intern*
Abigail Hackney, *Wardrobe Intern*
Daniel Caleb Kreig, *Wardrobe Intern*
Imogen Thomas '19, *Wardrobe Intern*
Jaclyn Vela, *Wardrobe Intern*

Audio Video

Noah Firtel, *Sosnoff Theater Audio 1*
Matthew Weispaut, *Sosnoff Theater Audio 2*
Ryan Burgdorf, *LUMA Theater Audio 1*
Patrick Young, *LUMA Theater Video 1*
Kurt Fisher, *Spiegeltent Audio Engineer*
Jesse Chason, *Spiegeltent Audio 2*
Anya Kopischke '17, *AV Intern*
David Williams, *AV Intern*

Properties

Victoria Ross, *Festival Properties Master*
Patrice Escandon, *Festival Lead Prop*
Artisan
Nicholas LaBarbera, *Properties Artisan*
Intern

Hair and Makeup

Brittany Hartman, *Hair and Makeup*
Supervisor
Stephanie Tomey, *Assistant Hair and*
Makeup Supervisor
Kelli Lennox, *Hair and Makeup Staff*
Stephen Rotundo, *Hair and Makeup*
Staff
Emilee Orton, *Hair and Makeup*
Apprentice

Bard Music Festival

Stephen Dean, *Production Coordinator*
Robert Strickstein, *Stage Manager,*
Sosnoff Theater
Hellena Schiavo, *Stage Manager, Olin*
Hall
Amy Cassiere '19, *Orchestral Support*
Shane Crittenden, *Orchestral Support*
Sam Dickson, *Orchestral Support*
Sam Gohl, *Orchestral Support*
Lisa Kruger-Chandler, *Orchestral*
Support
Ben Malinsky, *Orchestral Support*
Clarissa Messer, *Orchestral Support*
Matthew Strieder, *Orchestral Support*
Adam Zsolt Szokolay, *Orchestral Support*
Gergo Tóth, *Orchestral Support*
Viktor Tóth '16, *Orchestral Support*

Dimitrij Production Assistants

Hsiao-Fang Lin
Mary-Elizabeth Godfrey O'Neil

Production Office Assistants

Sam Corliss
Matthew Strieder '21

Audience and Member Services

House Staff

Lucy Almada
Emily Appenzeller
Isabella Barbuto
Mia Barbuto
Colin Bemis
Anna Billeci
Eric Brodbeck
Lily Ruth Bryant
Taylor Cantrall
Danielle Comerford
Simon Cooper '17
Joao De La Cruz '20
Miles DeMartino
Abigail Foster
Natalie Hayes
Ella Hill
Summer Lown
James Mulvey
Sean Murphy '18

Greta Myers

Dante Patrick '18
Iris Petiskova '19
Michael Picciuolo
Heather Pinchbeck
Willia Pruitt
Taylor Quinland '18
Aleksandra Ratnikova
Connor Redmond
Kati Renth
Rebecca Rivera
Aliya Rodriguez
Christian Rohrmeier
Abby Romm
Carla Sanchez
Caitlin Schmitz
Fiona Seabrook
Isobel Seabrook
Cara Search
Thai Singer '20
Anna Sones '18
Alex Theisen
Evan Torrisi
Kristen Westerduin '20
Lizzy Westermeyer
Tierney Weymueller
Esme White
Kaleigh Wood
Avis Zane

Audience and Member Services

Representatives

Clara Allison '18
Savannah Bachman '17
Jackson Blau '18
Yu Cai '19
Sarah Cohen '18
Selena Frandsen '17
Rachael Gunning '19
Damien Shane Moffitt '16
Elizabeth Olson
Payton Smith '19
Maxim Tamm '18
Triston Tolentino '18

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